

SPRINGTIME LULL IN THEATRICAL ACTIVITY, BUT FILM PRODUCTIONS ARE NUMEROUS

THE SMILER ON SKIS



Douglas Fairbanks, at the Arcadia next week in "In Again—Out Again," is fond of outdoor sport. Chapter I in our illustrated lecture on his life shows him amid snow and other wintry atmosphere.

"SMILING DOUG" FORESEES LESS SPECTACLE IN FILMS

Star of "In Again—Out Again" at Arcadia Next Week, Predicts Photoplay Gain in Comic Sense

By DOUGLAS FAIRBANKS

I think it is rather absurd to try to look into the future of the motion-picture industry, because the future always moves along perfectly logically, but to the human mind, along unexpected lines. There's no telling what ramifications may flow from the moviet-picture craft.

Operatic Season Seen at a Glance

The following operas were given here by the New York Metropolitan and Boston companies during the season of 1916-17:

- METROPOLITAN: "Lohengrin," "Il Trovatore," "Carmen," "La Boheme," "Aida," "Francesca da Rimini," "Rigoletto," "The Canterbury Pilgrims," "Die Walkure," "La Tosca," "I Pagliacci," "L'Oracolo," "Boris Godunoff." BOSTON: "Andrea Chenier," "Iris," "La Boheme," "Faust," "Madama Butterfly," "The Love of Three Kings."

viously taboo because of the importance of dialogue. In one of my recent pictures we have a scene where I sit at a table opposite another man for five minutes and we do nothing but talk by gestures—the turning of a hand, the lifting of an eyebrow, the tense gaze, the act of half raising from a table in a threatening way, the clenching of a fist, the pointing to a door or looking toward the window and taking out a watch to denote expectancy.

PLAYS SEEN HERE THIS SEASON

THE following digest of the Philadelphia theatrical season deals only with the so-called first-class playhouses. Interesting features of the historic year were the long runs achieved by "Experience," "Very Good Eddie," "Intolerance," "Fair and Warmer," "Treasure Island" and "Katinka." These were the plays that held the local boards. Names of stars or featured players are included:

- ADELPHI—"Experience," Ernest Glendinning; "Very Good Eddie," Ernest Truex; "The Beautiful Unknown," Lois Ewell; "Getting Married," William Faversham; "Mother Carey's Chickens," Marion Barney. BROAD—"Flora Bella," Lina Abarbanel; "The Two James," Harry Fisher; "A Lady's Name," Marie Tempe; "Rio Grande," Frank Campeau; "Mister Antonio," Otis Skinner; "The Harp of Life," Laurette Taylor; "Little Lady in Blue," Frances Starr; "Erastus Sussan," Mrs. Fiske; "The Professor's Love Story," George Arliss; "Major Pendennis," John Drew; "Treasure Island," Charles Hopkins; "Shirley Kaye," Elsie Ferguson; "The Country Cousin," Alexandra Carlisle. CHESTNUT STREET OPERA HOUSE (Photoplay)—"The Birth of a Nation," Henry B. Walthall; "A Daughter of the Gods," Annette Kellermann; "Intolerance," Mae Marsh; "The Barrier," "Womanhood, the Glory of a Nation," Alice Joyce; "Joan the Woman," Geraldine Farrar. FORREST—"Miss Springtime," Sari Petross; "Sybil," Julia Sanderson, Donald Brian, Joseph Cawthorne; Ziegfeld "Follies," Ina Claire; "Chin-Chin," Montgomery and Stone; "Cohan Review, 1916," Harry Bulger; "Betty," Raymond Hitchcock; "Ben-Hur," "Tom-Pom," "Milk and Honey," "Have a Heart," Billy B. Van; "Mister Rip Van Winkle" (Mask and Wig); "Miss Springtime," Elsie Alder. GARRICK—"Sport of Law," Mary Boland; "The House of Glass," Mary Ryan; "Common Clay," Jane Cowl; "Potash and Perlmutter in Society," "Hit-the-Trail Holiday," Fred Niblo; "Husbands Guaranteed," Fritz Scheff; "Seven Chances," Frank Craven; "The Great Lover," Leo Ditrichstein; "Henry VIII," Sir Herbert Tree; "Fair and Warmer," Janet Beecher. LITTLE—"Bill of short plays: 'The Maneuvers of Jane,' 'You Never Can Tell,' 'Misalliance,' 'The Doctor's Dilemma,' 'The Family Tree,' 'Candida,' 'Overruled,' 'A Doll's House.'" LYRIC—"Robinson Crusoe, Jr.," Al Jolson; "Her Soldier Boy," Clifton Crawford; "The Girl from Brazil," George Henschel; "The Passing Show," "Girls Will Be Girls," "Civilization," photoplay; "The Blue Paradise," Cecil Lean; "Follow Me," Anna Held; "Katinka," T. Roy Barnes; "So Long Letty," Charlotte Greenwood. METROPOLITAN—"Hip, Hip, Hooray," Nat Wills.

starting and original play. This is an age for specialities—the public is demanding something new. There are several advantages to the open market. If you are making program pictures you are often compelled to rush your story, neglect your sets and dramatic action, because on a certain date that particular film must be ready for general release. On the other hand, if you are making pictures for the open market, you

Phoebe's Simple Tastes

A New England girl, fond of the great outdoors, is Phoebe Foster, whose success in "The Country Girl" at the Broad has added to the laurels she won in "The Cinderella Man."

DECIDEDLY MIXED COMEDY



The Keystone Cops greet Fairbanks with a band serenade when he arrives in Los Angeles. They are all good friends.

take your time with your story, and in nine cases out of ten your results are very encouraging. I should think that the producers in the profession would get together and discuss the profession. In that manner our advancement would be very rapid. A more harmonious chain between the exhibitors would help matters greatly in the industry. I am just as keen to know what the next five years in the profession will bring as your readers. So let's all sit tight and wait developments.

Will Move Offices Because he lacks sufficient office space, and in view of the approaching completion of his new theatre, the Edmont, at Chester, J. Fred Zimmerman will shortly move his offices to larger quarters in the Real Estate Trust Building, where he has been located for several years. In the fall when the Edmont opens it will be the fifth theatre that he has built and of which he is the owner. His other four theatres, namely, the Keystone, Liberty, Orpheum and Fairmount, have been operating for several years.

MARION BARNEY LOVES KIDDIES AND HOME LIFE

Player in "Mother Carey's Chickens" Has Old-Fashioned Notions on Domesticity

Meet Marion Barney. She's Mother Carey on the stage and she's Mother Carey off the stage. Loves children and believes in the old-fashioned ideas about raising children, and she has a happy disposition.



Her belief in this matter is strengthened by the fact that ever since she has been on the stage her mother has traveled with her and she has had the influence that has molded her opinion. She has been heard to remark that she isn't acting when she portrays Mother Carey, as the "naturally" feels the part. To her the role is nothing out of the ordinary way of life, as there are thousands of mothers in America with the same attributes that the mother of the Carey children possess.

WHY SHE DESERTED HER COON SHOUTING

Sophie Tucker not only has made a name for herself but has amassed a fortune, she admits it—by "coon-shouting." This art might be said to border on roughhouse, but while Sophie was successful in using early in her career in theatrical life, she has abandoned the old comedy teams. Miss Tucker comes to Keith's next week, supported by her "Five Kings of Syncopation." While she still sings coon songs, they are of a quieter type than before. Sophie was one of the first successful vaudeville entertainers to utilize the now virtually extinct form of singing, if one may call it such, known as "coon-shouting." It was ragtime in a new guise. It might have seemed rough, but her methods made folks who saw her laugh, and Sophie herself laughs when she thinks of what she had to do in the early days before she became recognized as one of America's character songsters.

OTHERS SMILE WITH HIM.



Jesse L. Lasky, of Paramount; George Fawcett, well-known actor, and Cecil B. DeMille, who produced "Joan the Woman," now at the Chestnut Street Opera House, join "Doug" in a grin out in California.

DANCING AND WAR ALLIED, SAYS PHOTOPLAY ACTRESS

Metro Luminary Describes the Ancient Link Between "Battle's Brazen Horn" and Terpsichore

By VIOLA DANA

At the Victoria in "God's Law and Man's" next Thursday, Friday and Saturday. History teaches us that dancing has been allied with war for ages and ages. On the eve of the battle of Waterloo a great dance was taking place. What is true of the past may be applied to the present.

War talk fills the air. Men and women are preparing for the very worst. In spite of all these preparations, the rich and the poor are dancing. It is a craze, just as it has been before every period of warfare.

It is my study of dancing has taught me anything, then I predict that the summer people in all walks of life will enjoy the most beneficial pastime. Dancing to me spells art. I have been with it from the time I was scarcely able to walk and now it is with me even in my dreams.

I use it every day for my work in the motion picture world and again it aids me when I am tired and trains me to keep in perfect physical condition.

Primitive man expressed love and hatred, fealty and jealousy, desire and achievement—in terms of the dance. It is on a plane with words, paint and music as a means of expression. Let me watch a couple dance for several minutes and it is easy to tell what they are and what care they have taken of themselves.

When I say that dancing is allied with war, I might recall the expression, "Indian stars," which was given by other solemn ritual of the tribe handed down in terms of the dance.

Egyptian carving of 6000 years ago records the use of the dance in religious ritual. Plato, deeply impressed by these hierarchical ballets, finds that their evolutions symbolized the movements of the astronomical theme still further; the central altar is believed to have represented the sun; the choral movements about it, the movements of the celestial bodies.

And the sacred black bull, was honored in life by dances of adoration and in death by ballets of mourning. Throughout the passages of the Bible we are told of the dancing of the saints and of the joyous times enjoyed by the angels in this favorite pleasure of the old and new world.

Numerous Biblical allusions show that dancing was held in very high respect among early leaders of thought. "Praise the Lord—praise him with timbrel and the dance" is commanded. With dancing the Maccabees celebrated the supremely solemn event, the restoration of the temple. To honor the slayer of Goliath, the women came forth from all the large cities of Israel "singing and dancing, with tabrets, with joy and with instruments of music."

Priestesses performed the sacred numbers. Doga would suit their temperaments, she believes. At least the dogs would get better treatment that is meted out to the children from these same mothers and from the general run of nurse maids. Motherhood, to her way of thinking, is the most precious in the world. To have a house full of happy children is the greatest blessing that could come to any mother.

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EVENING LEDGER PHOTOPLAY CALENDAR

Table with columns for days of the week (Monday to Saturday) and rows for various theaters (Alhambra, Apollo, Arcadia, Belmont, Bluebird, Cedar, Coliseum, Eureka, Fairmount, 56th Street, Frankford, Great North, Imperial, Jefferson, Leader, Liberty, Locust, Market St., Overbrook, Palace, Park, Princess, Regent, Rialto, Ridge Ave., Ruby, Savoy, Stanley, Grand). Each cell contains the name of the play and the lead actor.